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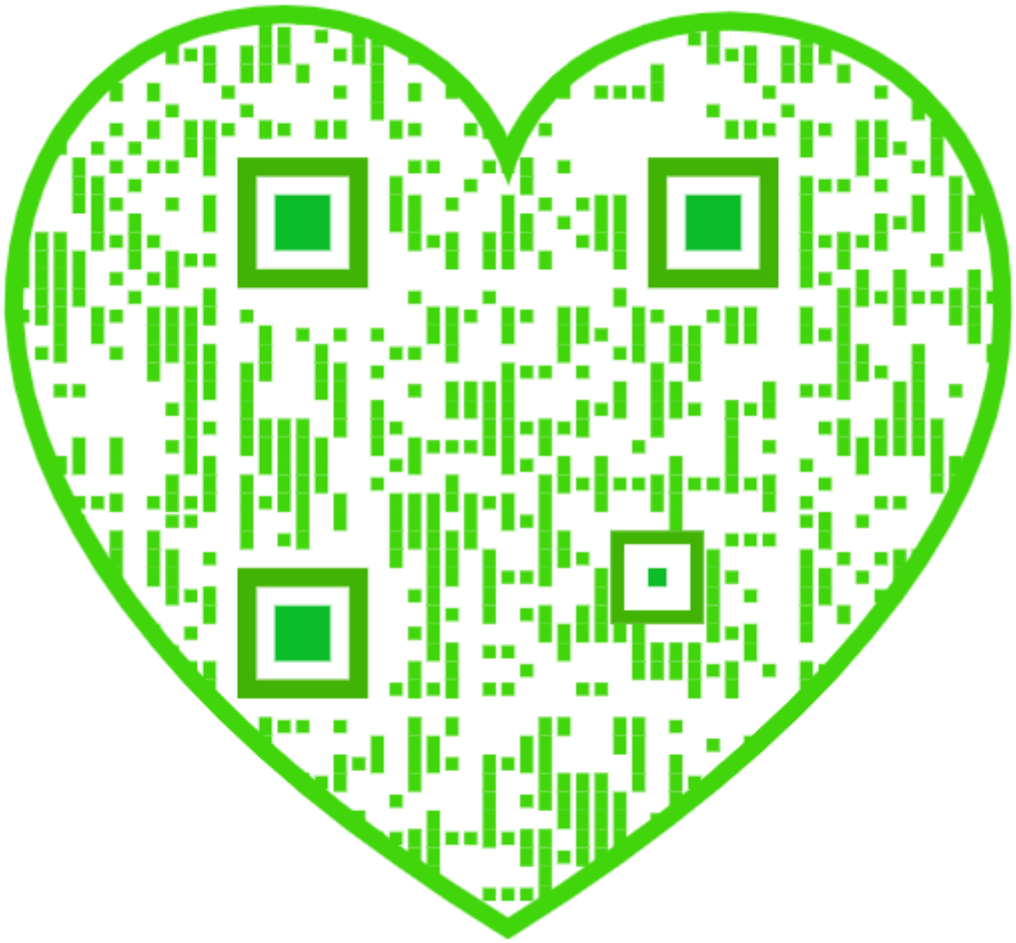
FRET-CUTTING
AND
PERFORATED CARVING.



Fret Cutting
AND
Perforated Carving
WITH
Practical Instructions
BY
William Bemrose Junr.
Author of Manual of Wood Carving

SIXTH EDITION.

BEMROSE & SONS. 21. PATERNOSTER ROW.
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PREFACE.

THE Author of the "Manual of Wood Carving," having received many letters of encouragement from Amateurs who have benefited by the instructions conveyed in that Work, has determined upon the publication of a Ninth and Improved Edition, in order to meet the increasing demand.

This cordial reception has also induced him to offer to the Public the present volume; in which the Sister-art of Fret-Cutting and Perforated-Carving are practically explained and illustrated, for the guidance of that large class of Amateurs whose time, or inclination, does not permit them to attempt the more elaborate designs comprised in the former work. It is believed that much pleasure and amusement for leisure hours may be derived from the practice of this easy, yet graceful and useful art; the Author therefore hopes that his later instructions and examples will be found no less useful than the "Manual of Wood Carving," to those who study an accomplishment by no means difficult, although susceptible of developing manual dexterity and taste to a very considerable extent.

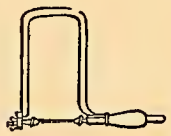
FRETWORK.

FRETWORK, or Perforated-Carving, is an agreeable, useful, and ornamental Art to practice, and one that can be easily accomplished by either lady or gentleman; it has also the further advantage of being an employment for leisure moments, which is neither expensive, nor one that requires a special apartment, as it can be practised in any room, and upon an ordinary table, provided it be tolerably firm.

TOOLS.

THE Tools required are few and inexpensive. They consist of a bow, or Buhl saw, No. 1; a dozen or two spare saw blades, the woodcut No. 2 will show the most useful sizes. The saw blade should be fixed in the bow, or frame, with the teeth *downwards*, as the cutting is done with the *downward* stroke only; No. 2 will be the best size for a beginner to use. One or two awls, No. 3, or an Archimedian drill tool, No. 4, or, for fine work, the Improved drill tool, No. 5 (the latter to be preferred); two smooth wood files; a holdfast, No. 6, being the one best adapted for light work, and when an ordinary table is used to work upon. As the holdfast No. 7 requires a bench with a hole in the centre, in which to insert the shaft, it is only adapted for use on a carving bench. The shaft of the holdfast having been inserted in the hole, the knob is then placed upon the wood to be operated upon, and the screw at the top tightened until the wood is held firmly. This holdfast will hold wood of almost any shape, and also when placed at a considerable angle; a small glue kettle, the glue to set the broken parts, as however careful the amateur may be, breakages will occur. The glue must be applied hot, and the pieces to be fastened together should be tied with string where practicable, or held together by the thumb and fingers until the glue is set—if large pieces, the holdfast No. 7 will be found most useful in pressing the two pieces together; a few sheets of glass cloth, and a work board, or as it is generally called, a "horse," which consists of a piece of wood about three quarters of an inch in thickness, 15 inches wide, and 18 inches long, with two pieces cut out at opposite ends, and nearer to one side than the other, and forming in shape the letter V, one opening being two and a half inches wide, and four inches long, the other one inch wide, and two and a half inches long—the later being for finer work. The parts not cut away support

the work while it is being operated upon. The "horse" is screwed to the table, over which it projects, by the holdfast No. 6, or to the bench by No. 7.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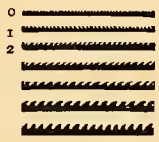

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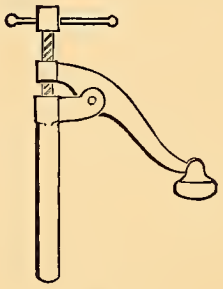
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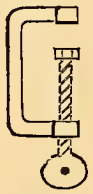
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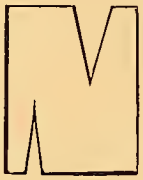
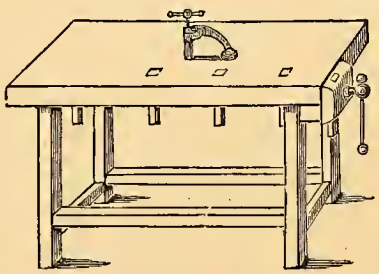
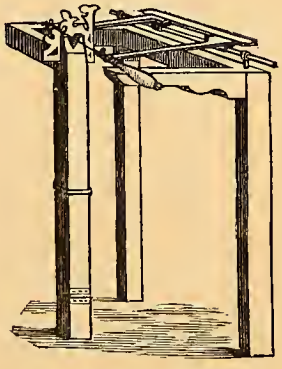

No. 8.

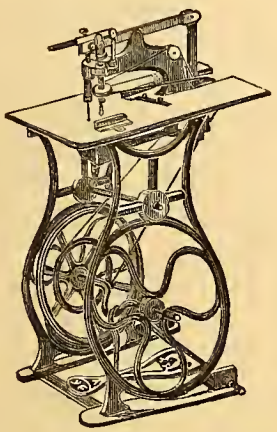
Although an ordinary table answers most purposes, there is no doubt that a strong work bench, as shown in the accompanying illustration, is far preferable. This improved bench measures 36 inches by 22 inches, and is fitted with a drawer for tools, a bench screw at the end, and several bench pegs, which admit all sizes of work to be held firmly whilst being carved; if for a small piece of wood, the peg nearest to the screw is knocked up to the required height, the piece is then placed between it and the screw peg, and screwed up tight. The bench screw at the end is also adapted for holding wood in a perpendicular position for Fret-Cutting, a method preferred to that adopted when the "horse" is used, especially where the wood is very thick, and a heavier saw used. In this case, the wood is not pressed against the saw, but as in the ordinary method of sawing, the saw is pressed against the wood. The hole in the centre of the bench is for the insertion of the holdfast No. 7, as shown in the illustration.


Carving and Fret-Cutting Bench.


Improved Saw-Frame.

There are now a variety of good machines for Fret-Cutting, sawing, drilling, &c., from £4 and upwards, worked by the foot on a treadle, in a similar manner to the sewing machine.

However gifted an individual may be with manual dexterity, there is no doubt that the same individual by the aid of machinery becomes doubly dexterous. This truth certainly applies with great force to Fret-workers; and to such we recommend the improved saw-frame, as shown in the opposite woodcut. Its advantages are great when compared with the hand saw-frame and "horse." Thus, the saw blade is always parallel with the work, the pieces will easily fall out, and, in cutting marquetry the design will



Fret-Cutting and Boring Machine.

always fit correctly into the groundwork, without any "gapes" or misfits.

The saw is more easily and correctly governed, because the bow part of the saw is held firmly in the parallel position on a sliding bar.

The work being held firmly in an upright position by the "holder" is not so liable to break, and the eye has only to see that the design is followed, the movement of the saw being simply a mechanical motion.

The "holder" is pressed by the knee whilst heavier work is being sawn.

If one of the more expensive perpendicular motion machines is adopted, the method of working is as follows. If the machine is provided with a drill, place the wood with the design upwards under the drill, and drill all the holes required. Then insert the loose end of the saw and re-fasten it, proceed to cut the design out, moving the wood by both hands up to the saw, turning it in the required direction of the design.

WOOD.

IT is of great importance for the Amateur to make choice of suitable wood, which should be well seasoned, and free from shakes and knots. The woods best adapted for Fretwork are Oak, Walnut, Lime, Chestnut, Peartree, Mahogany, and Rosewood; or, for very fine work, Box and Ebony. The thickness of the wood will vary according to the purpose to which the object will be applied. From a quarter to three-eighths of an inch is perhaps the most useful thickness.

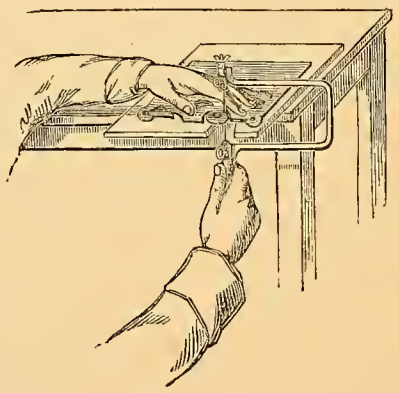
HOW TO CUT THE WOOD.

AS it is probable that the Amateur will not desire to destroy the book by using the designs themselves (any of the designs can be had separately, at 3d., 6d., and 9d. each for this purpose, from the Publishers), a tracing will be required, which is to be fixed on the wood. For this purpose, procure a piece of tracing paper, the size of the design, and proceed carefully to trace the outline of the design in ink or pencil; and to avoid the risk of sawing out a part of the design that should be left in, it is advisable to adopt the simple method of making a few rough strokes, with the pen or pencil, over the parts which are to be removed. When once a design is cut in wood, an easy method of obtaining further copies for fastening to the wood, is by placing a sheet of paper on the pattern, and rubbing it lightly with "heel-ball;"* this will give the pattern in black, and the white spaces will require cutting out. Care will be required that the paper does not move about during the operation.

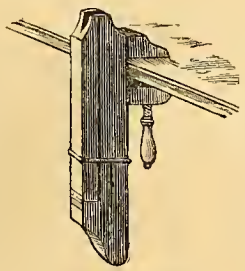
* Obtainable at most Boot Makers.

The design is now ready for affixing to the wood, which should first be planed smooth on both sides. If the wood is very thin, two or more pieces may be cut at the same time, providing they are fastened together, by pasting* or glueing a piece of soft paper, the size of the wood, on both sides, and placing it between the pieces; leaving them under pressure until dry. When disunion is desired they may be easily separated by the insertion of a table knife in the joints, and by gently pressing it forward the paper will be found to split until the pieces are forced asunder. Another method often adopted is as follows:—at each corner, and elsewhere if required, press a "French Brad," or a drawing pin through the several thicknesses of wood. In this instance, the pasted or glued paper is not required.

The next operation is to drill one or two holes with the awl, No. 3, or Archimedian drill tool, Nos. 4 and 5, in every part of the design which requires cutting away, as shown on Fig. 1; this done, place the wood with the design upwards, on the "horse," (providing the Amateur does not possess a Fret-cutting Machine), the first part to be operated upon, which should be the outside of the design, being placed over the V shaped opening; the bow of the saw being to the right hand. Move the saw gently up and down, directing the wood in such a manner as to get on to the nearest line of the design, and follow the same. The wood must be moved by the left hand, pressing and turning it in the required direction, against the saw, as the latter is being moved up and down by the right hand. The operator should be seated lower than his work, which should be on a level with his breast, and the saw held quite perpendicular; if not, the underneath portion of the pattern will be smaller or larger than the top, and the piece of wood will not drop out, as it ought to do if the pattern is correctly cut. When backing the saw, to get to the drilled hole for a fresh start, in case the design does not admit of the saw following at once, move it backwards, as if in the act of sawing, and so start again in another direction, as shown by the dotted lines on Fig. 1. A little grease or soap applied now and then to the saw blade will facilitate the cutting very much. The outside of the design being completed, proceed to remove the inner parts, by unscrewing the top end of the saw blade, and passing the loose end through the drilled hole; then screw up the blade until it is tight, the handle being beneath the wood about to be operated upon. Proceed then to follow the design, until that particular part is removed; then unscrew the saw blade, and proceed as before directed. The edges of the design must now be filed up, where required, until all the inequalities, left by the saw, are removed.



* Paste is made by mixing flour and water together, stirring it until it boils or stiffens. Starch paste is made by pouring boiling water on starch, then thoroughly mixing it; it is easier to make, and for many purposes is preferable to flour paste.



Improved Holder.

Some Fret Cutters prefer the work held in an upright position. To meet this want, the Improved Holder will be found a capital invention. It can be applied to any ordinary table, at a moment's notice. It holds the work in an upright position, but at the same time admits of its being turned about as required. The knee is pressed against it when used for heavy work; otherwise the India Rubber Spring will be found sufficiently strong for holding ordinary Fretwork.

The whole design being cut, the paper is removed by slightly damping and peeling it off. Great care must be exercised to avoid wetting the wood; in case the wood should warp or bend, at any time, one of the following methods will, with care, bring it straight again—viz.: (1.) holding the convex or rounded side a short distance from the fire; or (2) slightly damping the concave, or hollow side only, and placing it under a small weight until it is straight.

STAINING AND POLISHING.

THE next operation will be to oil, stain, or polish the work; this should be done before it is put together, as it is impossible to polish the corners of made-up work. For oiling, boiled linseed oil should be rubbed over it, and when nearly dry rub it over with a stiff brush.

There are various stains. A simple one is made by mixing finely-ground burnt umber with beer, adding black to obtain the darker shades; this should also be rubbed over with a stiff brush before it is dry. Bicromate of potash diluted with water to the required shade, should be applied with a brush, as it not only stains wood effectually, but also the hands; it is therefore advisable to wear gloves and so avoid touching it with the fingers. An oil stain is made by some druggists and colourmen, and is preferable to most others, from the fact that it does not raise the grain of the wood, as is the case with other stains in which oil is not the liquid used in mixing with the colour. If varnish is preferred, it must be applied, lightly and evenly, with a flat camel hair brush, and more than one application will be required. There are several kinds of varnish, varying in colour, which must be used according to the colour of the wood.

To polish well requires considerable practice, and, as the operation is neither clean nor pleasant, the amateur is recommended to employ a polisher. However, if the carver desires to polish his own work, the method is as follows:—In the first place see that the flat surfaces are perfectly smooth, if not sufficiently so the glass-paper must be again applied, as it is impossible to varnish on a rough surface. Having obtained the polish—light or dark, according to the colour of the wood—soak a small bit of tow, or cotton wool, in the polish, and apply it, *evenly*, to the wood; then add more polish to the cotton wool, but before applying it to the wood, place it inside a piece of linen rag, on which put a drop

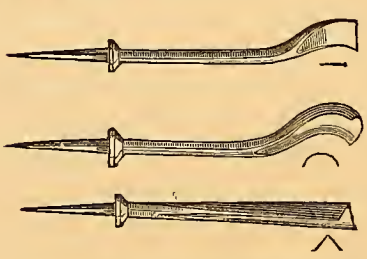
or two of sweet oil—this prevents the rag from sticking—then rub the wood, giving a circular motion to the rag, and repeat the supply of polish and oil as required, until the whole surface is uniformly polished. As little oil as possible must be used; the exact quantity can only be learnt by experience. As a rule, the rag should feel *slightly* "tacky," or sticky, when touched by the finger in applying the oil. Some woods receive the polish better by applying it at two or three different times, allowing some hours to intervene between each application. As only flat or other surfaces which can be got at freely can be French polished, the other parts must be "brush polished," that is, have what is called brush polish applied with a camel hair brush, as thin and even as possible; care must be taken to avoid the application of this polish on the French polish already on the flat parts of the work.

CARVED FRETWORK.

SIMPLE Fretwork, of good design, is rich and pleasing to the eye, but this effect is greatly increased when the aid of the Carving tools is called in, to further embellish it; and, it being advisable that the amateur, after having mastered the simple art of Fretwork, should proceed to the more advanced operation of Wood Carving, a few words of instruction will be needed.* Most of the designs here given are adapted to this purpose, and examples are given showing the Fretwork in relief.

CARVING TOOLS.

BUT few additional Carving Tools will be required to further embellish Fretwork. The impressions made by the tools and their shapes are shown in the illustrations; there are several sizes of each kind of tool, and it will be well to have two or three sizes of each, viz.:—

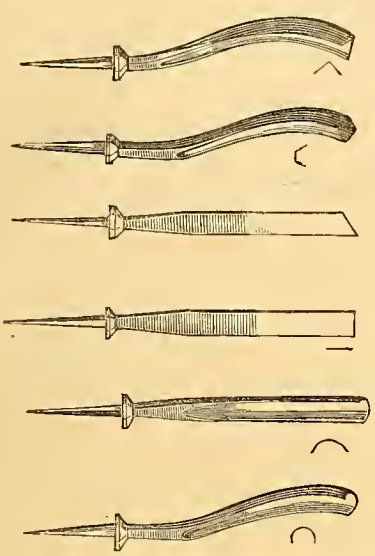


Entering Chisel (spoon shape). For levelling the ground-work in confined spaces, and where a flat chisel cannot be used.

Entering Gouge (spoon shape). For hollowing out the undulations in foliage, &c.

Parting Tool. For the veining of leaves, or cutting the outline of a design.

* For further instructions in this Art, see "Manual of Wood Carving;" 4to., Neat Cloth. Illustrated with upwards of 130 designs. Bemrose and Sons, 21, Paternoster Row, London; and Derby; and all Booksellers.



Bent Parting Tool. For the same purposes as the last-mentioned tool, where a straight tool cannot be used: as in the hollow of a leaf.

Maccaroni Tool. For removing wood on each side of a stalk or vein of a leaf.

Skew or Corner Chisel. For removing wood out of the corners of a design, where an ordinary chisel is useless.

Carving Chisel. For cutting round the design on commencing to carve, also for removing superfluous wood and grounding.

Carving Gouge. For cutting curves and removing superfluous wood.

Double bent Fluting Gouge. For removing wood from the hollows of leaves, &c., where a straight gouge cannot be used.

Oil Stone (Arkansas preferred), and slips or smaller stones to fit the inside of the gouges.

Unless the tools are "set" or sharpened when purchased, they will require to be ground on a grindstone; and as but few amateurs will possess one, it will be well to have them ground and "set" by a wood-carver or cabinet-maker. In "setting" the tools, apply a few drops of sweet oil to the Arkansas stone, and take care not to hold the tool too perpendicularly. In using the gouge slip it should be *spanned* by the thumb and finger of the right hand, and the underside of the slip applied to the inside of the tool, which should be held firmly by the left hand, at rest, both elbows close to the side. If these instructions are carefully followed, there is little danger of cutting the fingers. One side of a gouge slip should be ground so as to fit the Parting and Maccaroni tools. Too much attention cannot be given to the state and care of the tools, as neither pleasure in using, nor good work can proceed from dull instruments. In addition to the above it will be necessary to have glued to a piece of wood, a strip of thick and soft buff leather, about 12 inches by 3 inches, which should be well moistened with sweet oil, dusting on it some fine emery powder. The tools may be *drawn* over it occasionally, in the intervals of use. The tools are best kept separate, either in wooden trays, or placed under loops of elastic sewn on to a piece of flannel or leather, with a flap on each side to prevent them slipping out when the case is rolled up and not in use.

The Fretwork about to be carved, should be fastened to a piece of soft waste wood, somewhat larger than the Fretwork, in the manner already described, and the wood held to the table by the holdfast. This method supports each tender leaf or stem whilst it is being carved, which otherwise would not admit of the operation of carving, from its fragile nature. The grain of the wood must be observed, not merely as to whether the carver is cutting across or along the grain, but whether up or down (as in planing), so that the

chips may come out clean, instead of tearing deeper than is wished. In case the tool does not cut clean, cut from an opposite direction, or sideways.

In using glass-cloth care must be taken not to rub the edges of the work so as to round them, as this spoils the good effect of all carving. Avoid its use altogether if possible. In glass-papering flat surfaces, place the glass-paper round a piece of flat cork 1 inch thick and 3 or 4 inches square.

The handle of the Carving tool should be held firmly in the right hand, the left hand resting on the tool in front, and being hollowed, so that the points of the fingers and the wrist rest on the work to steady the tool when carving by pressure, the left thumb being under the tool. This not only steadies the pressure applied by the right hand, but also prevents the tool slipping forward. If these instructions are followed, there can be no danger of injury either to the hands or work.

The various methods of staining, varnishing, and polishing, have already been described.

SUGGESTIONS AND EXPLANATIONS OF THE DESIGNS.

MANY of the designs are drawn to show carved Fretwork: if the design is required for plain Fretwork, the outline of the design only is used; if it is further intended to embellish it by carving, the shading and veining of the leaves, &c., will give the necessary information.

Some Fretwork is greatly improved by scarlet, crimson, or other coloured cloth or velvet being placed behind it—as in the door of the Key or Trinket Cupboard Fig. 28—or by placing dark wood before or on light-coloured wood, and *vice versa*, as in the Envelope Box, Figs. 14, 16, 20.

Book-rests and Table-easels will require supports; these are made by screwing to the back of the book-rest or easel a pair of small brass hinges, to which two legs or props are screwed, so that when not in use the supports will fall close to the back. The shelf is screwed on from the back; this can also be made to fold up by using hinges instead of screws.

Brackets are often made to fold up. This is accomplished by using small hinges, instead of screws, in fastening together the three pieces, viz.:—the back, shelf, and front support. The front support is exactly one-half of that part of the design below the shelf, and the distance it projects decides the width of the shelf.

Figs. 29, 30.—Reading-desk with natural wood hinge, which is not only a curiosity, but a neat and strong hinge. It is made as follows:—Procure a piece of wood, 14¼ in. by 9¾ in., ⅝ in. thick; mark off carefully the spaces as shown in Figs. 29, 30, on both sides, then saw down to A from each end, with an ordinary joiner's saw, as shown on the section, Fig. 29, then cut off a piece 7 inches from the top on one side—what is left forms the shelf; from the lower part of the same side saw off 2½ inches from the bottom—this forms the front support; now with the carving chisel remove the wood out of *every other* space, in a slanting direction, until the "sawgate" is reached, then turn over the piece of wood, and cut away *every other space, taking care that it is left solid on this side where it is hollowed out on the other.* On the whole being cut down to the "sawgate," a strong natural hinge will be made without the aid of a rivet or screw.

Figs. 42 to 45.—Bread and Butter Platters. These designs are suitable for either cutting out of the solid, or letting in a dark thin piece of wood, fretted out to the design; in the latter case the wood let in will require holding in its place with one or two small pins, and must be removed when the platter is about to be washed.

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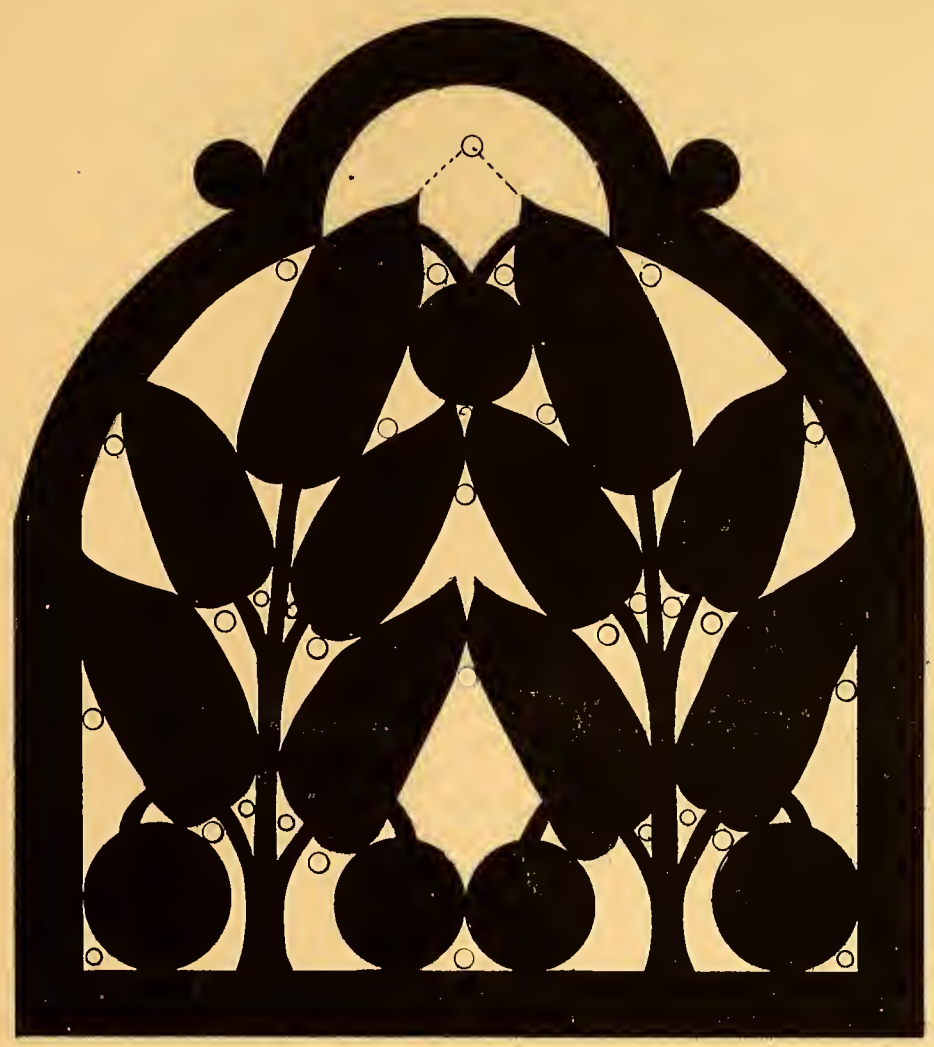
* Additional designs for various useful and ornamental articles are being continually brought out, and can be obtained from the Publishers, and the principal dealers in Fretwork tools and patterns.

LIST OF DESIGNS.

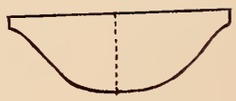
Fig.	
1	Book Slide.
2	Ditto.
3	Bracket.
4	Ditto.
5	Book Rest.
6	Table Mat, or Panel for Window Plant Box.
7	Bracket.
8	Paper Knives, 4 designs.
9	Hand Mirror.
10	Card Basket, 4 designs.
11	Letter Rack.
12	Card Basket, 4 designs.
13	Blotting Book Side.
14	End of Envelope Box. (See Fig. 16 and 20.)
15	Thermometer Plate, or Finger Plate for Door.
16	Lid of Envelope Box. (See Fig. 14 and 20.)
17	Ornament for top of Wire Window Blind.
18	Picture Frame.
19	Book Side.
20	Front of Envelope Box. (See Fig. 14 and 16.)
21	Ornament for top of Wire Window Blinds.
22	Mirror Frame.
23	Panel.
24	Photograph Frame.
25	Photograph Frame.
26	Table Easel.
27	Table Mat.
28	Key and Trinket Cupboard
29	Reading Desk, with Wood Hinges.
30	Ditto.
31, 32	Finger Plates for Doors.
33	Hand Mirror.
34, 35	Flower-pot Cover, 2 designs.
36, 37	Ditto ditto.
38, 39	Hanging Book Shelves.
40	Paper Knife.
41	Table Mat, or Picture Frame.
42, 43	Butter Platters, $\frac{1}{4}$ size.
44, 45	Bread Platters, $\frac{1}{4}$ size.
46	Dragon-fly Bracket.
47	Corner Bracket.
48, 49, 50	Paper Knives.
51	Photograph Frame.
52	Book Side.
53	Bracket, showing Carved Fretwork.
	Picture, or Mirror Frame, showing Carved Fretwork. (See Title Page.)



BOOK SLIDE.
FIG. 1

BOOK SLIDE.
FIG. 2

FOR
INSERTION
OF A
MIRROR,
PHOTOGRAPH,
OR
MEDALLION.



BRACKET.
FIG. 3.

BRACKET. FIG. 4.

BOOK REST. FIG 5.

TABLE MAT, OR PANEL FOR WINDOW BOX.

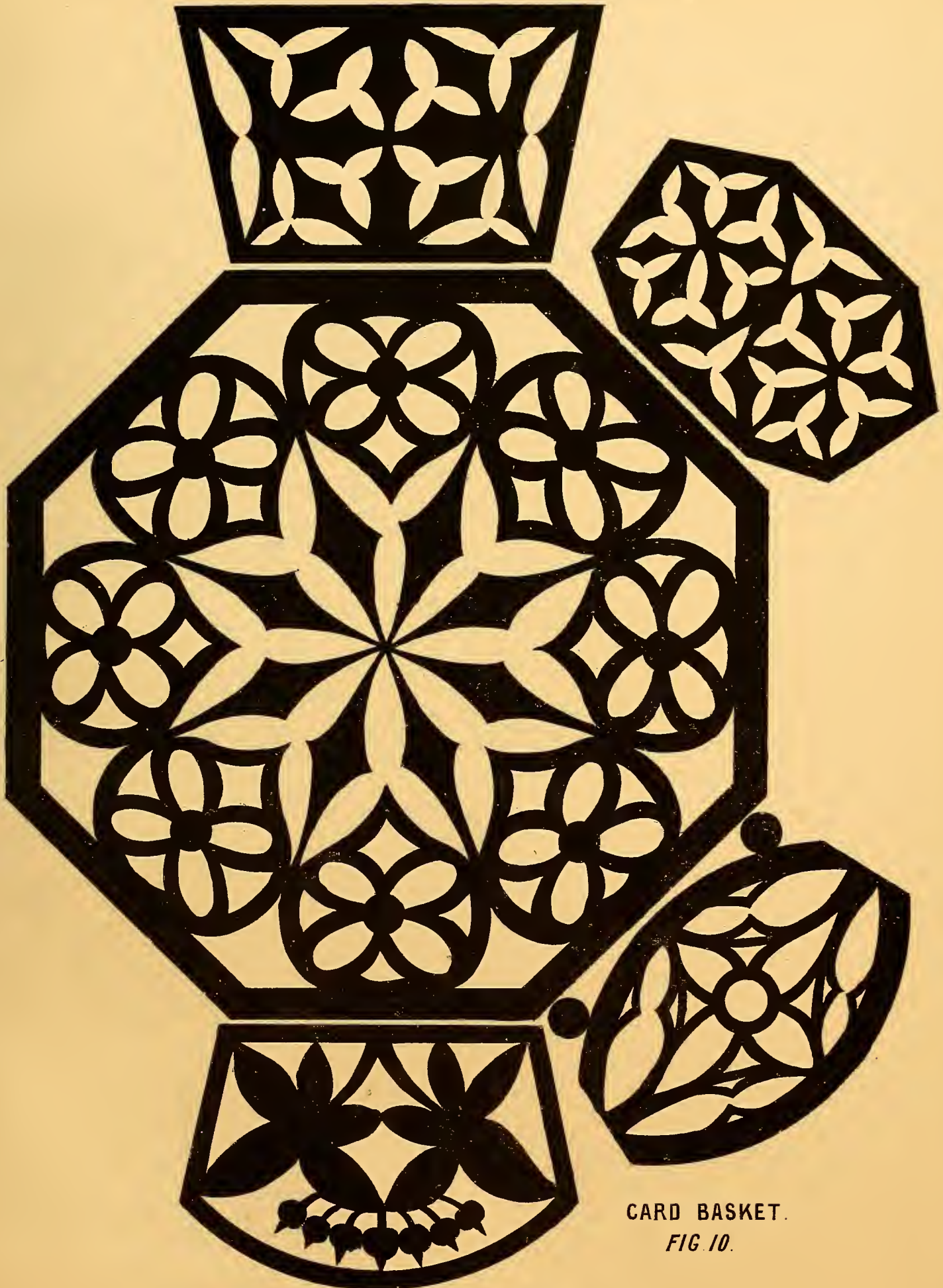
FIG. 6.

BRACKET
FIG. 7

FIG. 8.
PAPER KNIVES.

HAND MIRROR

FIG 9

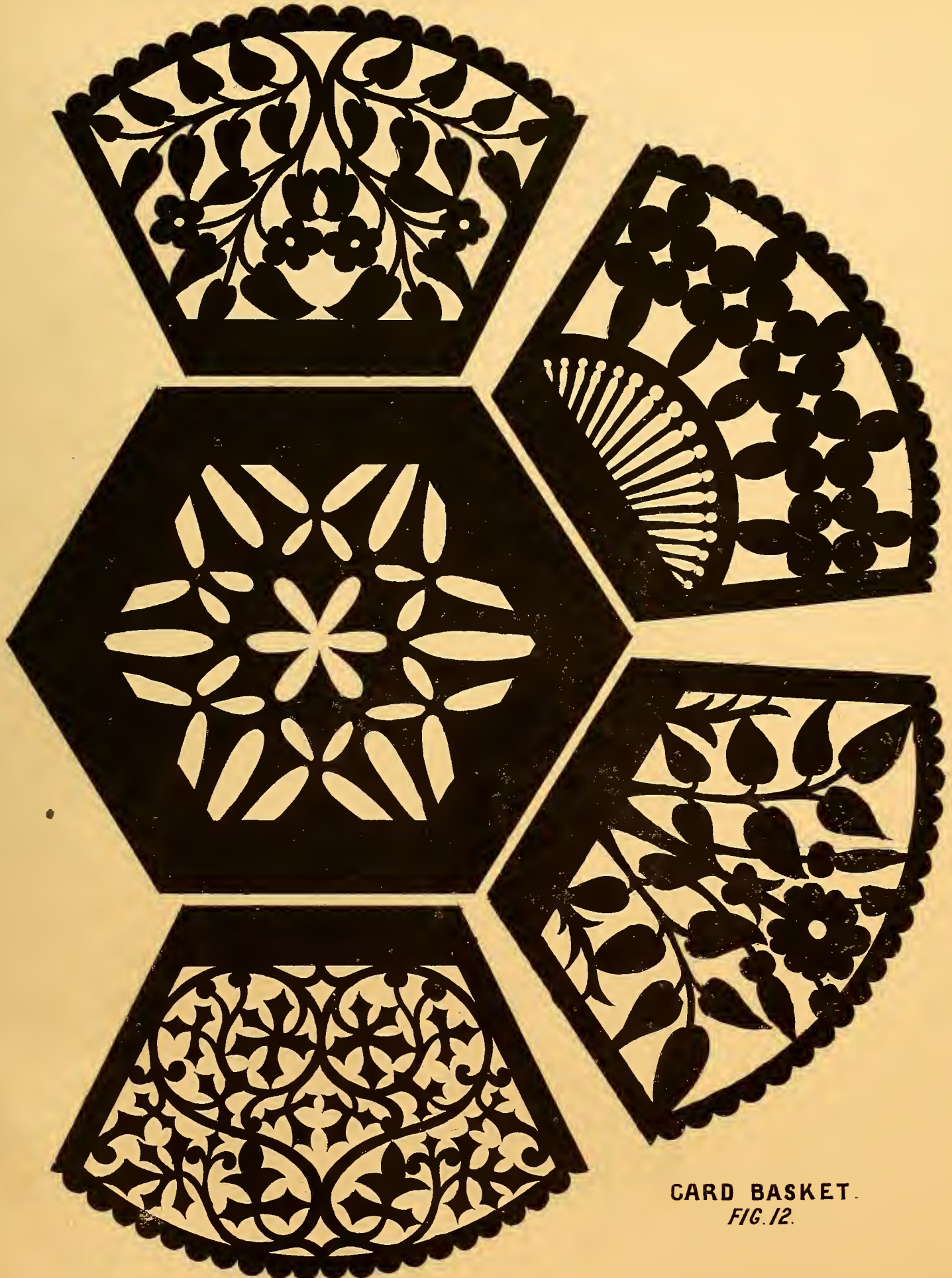


CARD BASKET.

FIG 10.

LETTER RACK.

FIG. II



CARD BASKET.
FIG. 12.

BLOTTING BOOK SIDE

FIG 13

END OF ENVELOPE BOX.

FIG. 14.

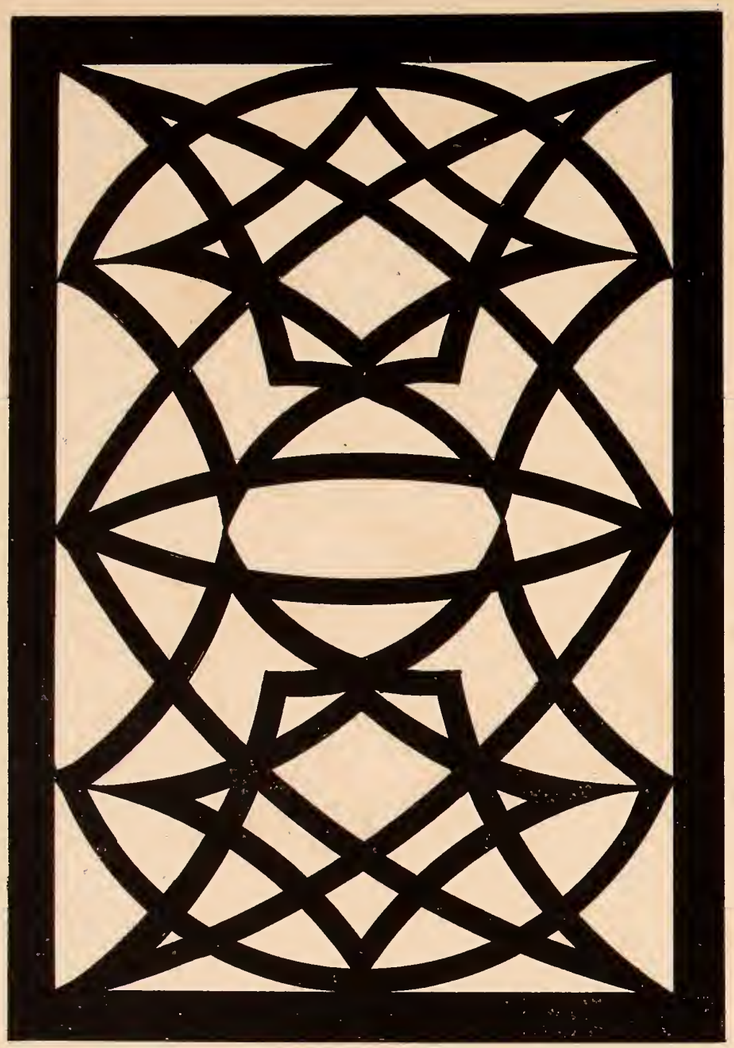
FRAME FOR THERMOMETER
FIG. 15.

LID OF ENVELOPE BOX. *FIG. 16.*

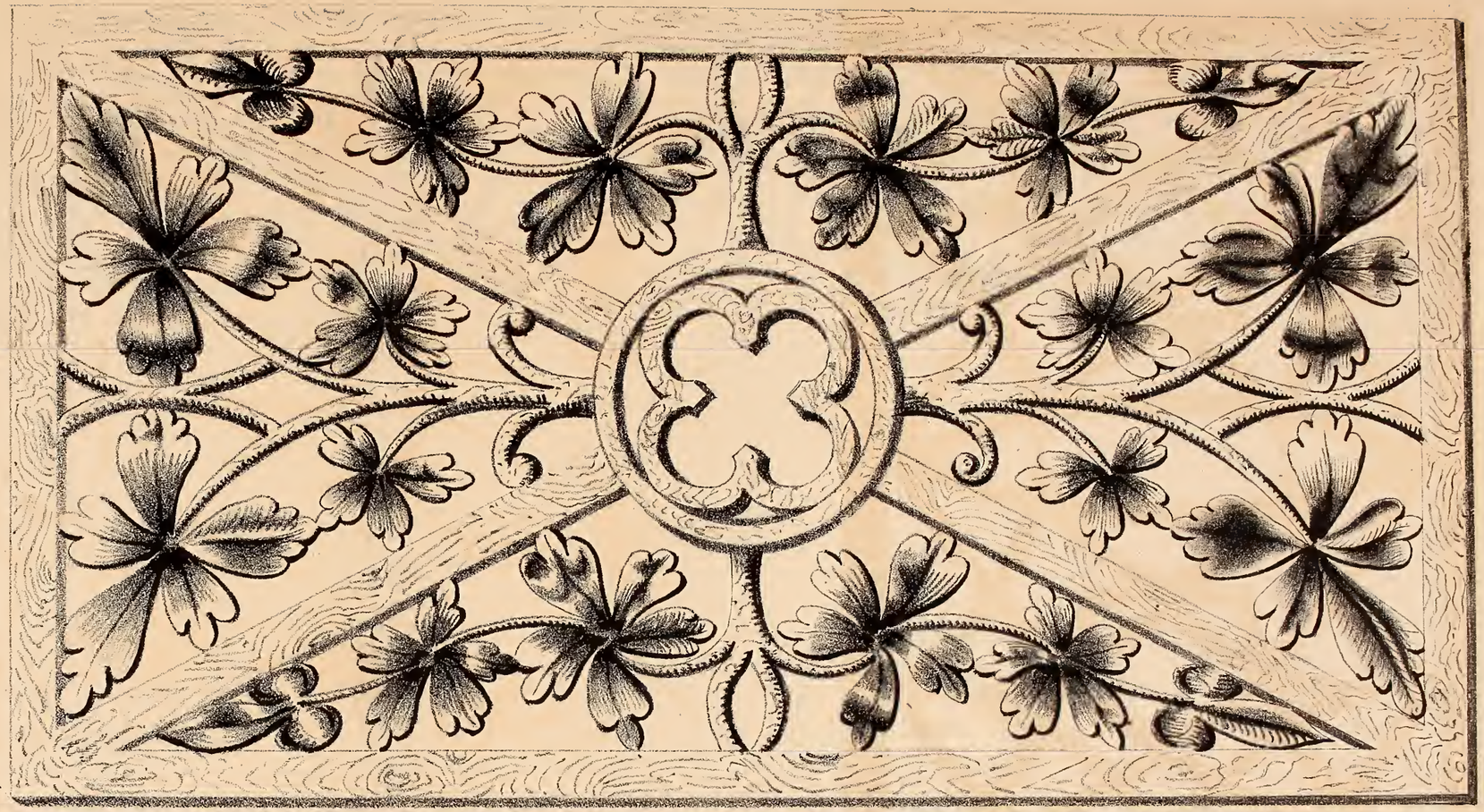
ORNAMENT FOR TOP OF WIRE WINDOW BLIND. *FIG. 17.*

FIG. 18.

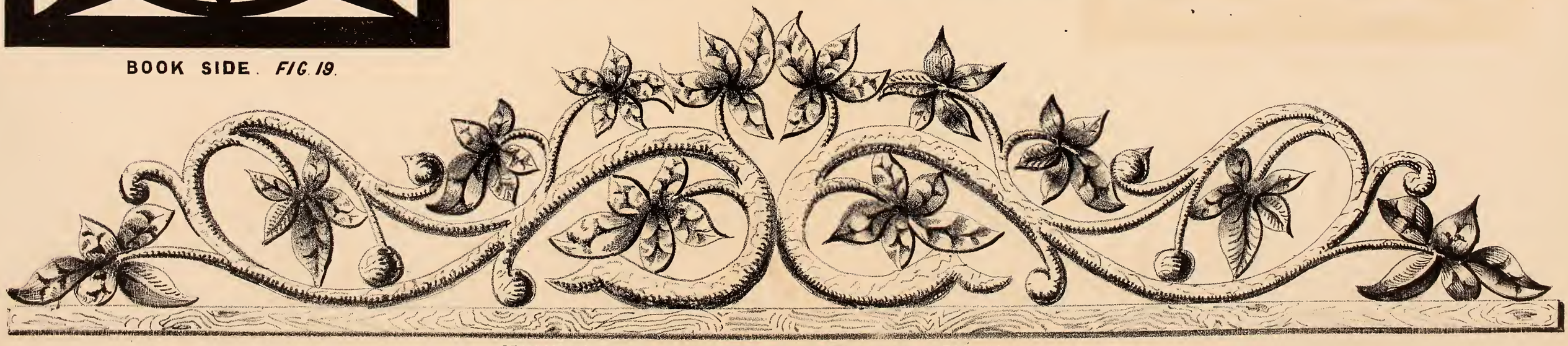
PICTURE FRAME.



BOOK SIDE. *FIG. 19.*



FRONT OF ENVELOPE BOX. *FIG. 20.*



ORNAMENT FOR TOP OF WIRE WINDOW BLIND. *FIG. 21.*

MIRROR FRAME. FIG. 22.

PANEL. FIG. 23.

FRAME. *FIG. 24.*

FRAME. *FIG. 25.*

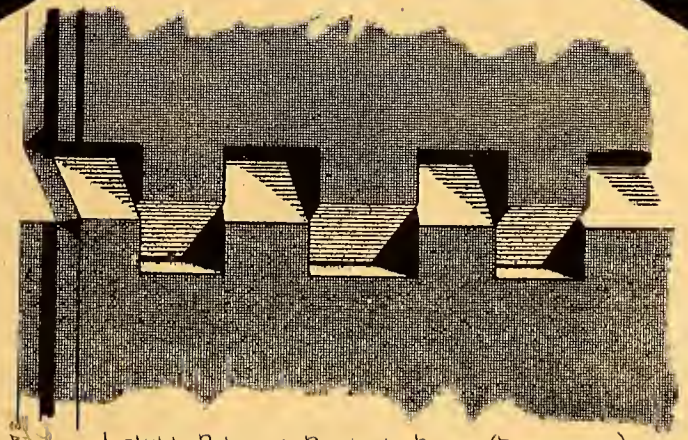
TABLE EASEL
FIG. 26.

TABLE MAT.

FIG. 27.

FIG 28 TRINKET CUPBOARD

FIG. 29.



LOWER PART OF READING DESK (FIGURE 30)
WITH SECTION OF WOOD HINGE.

SAWGATE

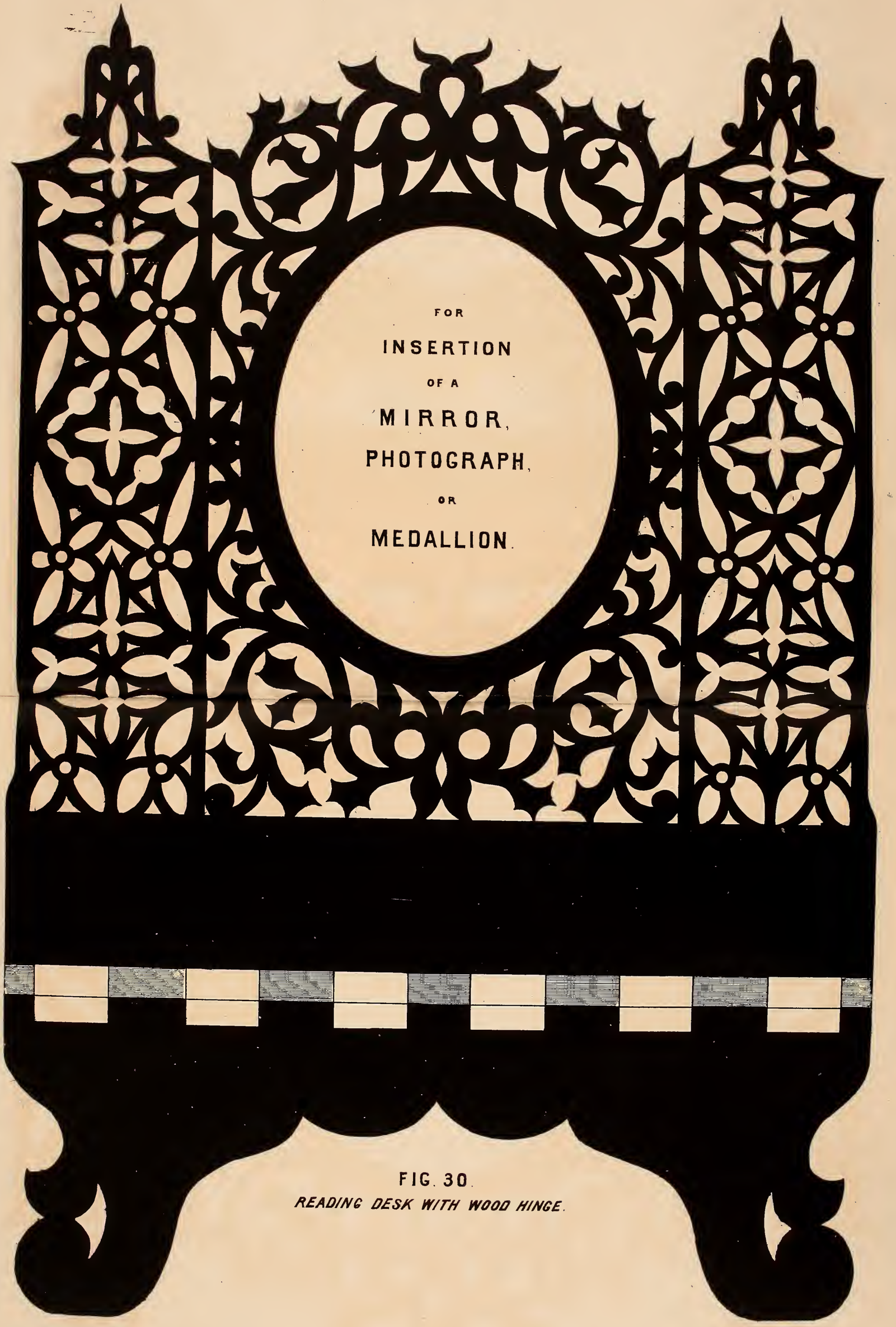


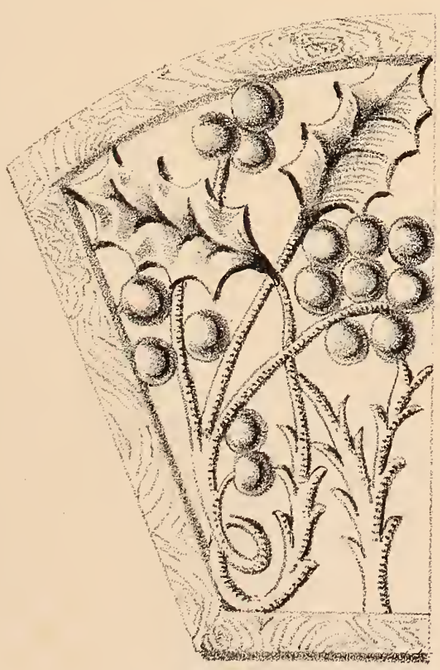
FIG. 30.

READING DESK WITH WOOD HINGE.

FINGER PLATE FOR DOOR.
FIG. 31.

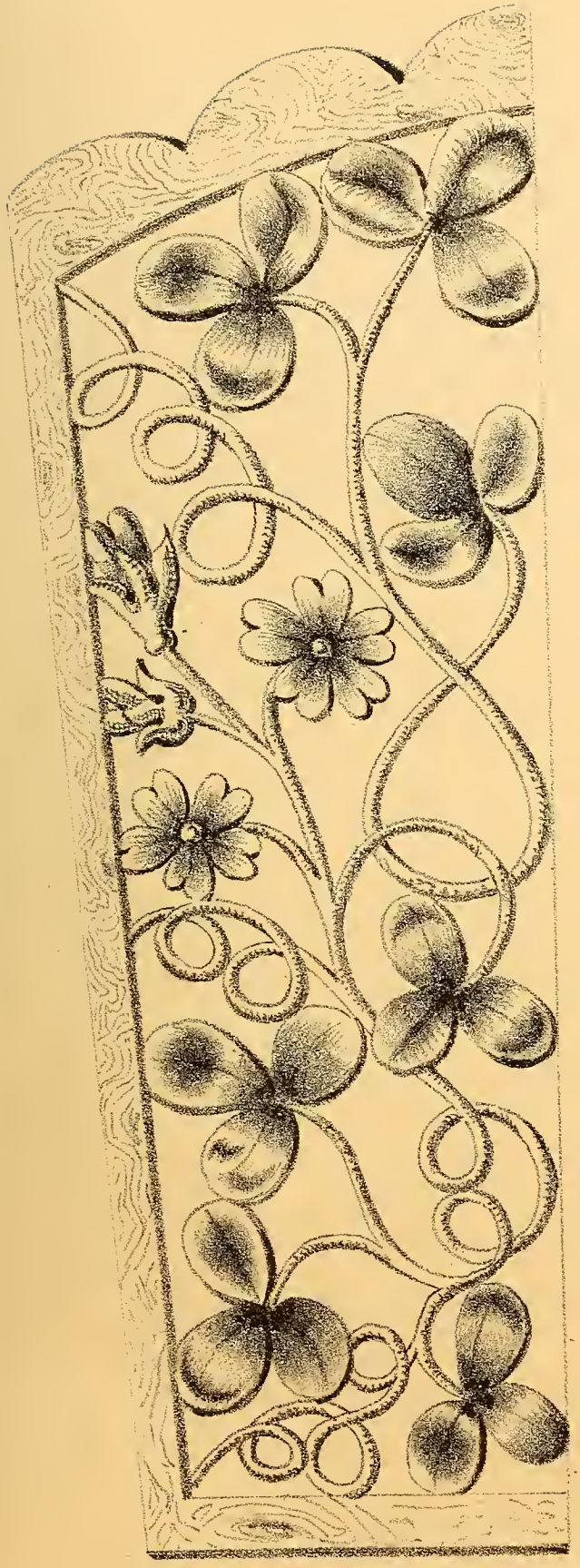
FINGER PLATE FOR DOOR.
FIG. 32.

FIG. 33.
HAND MIRROR.

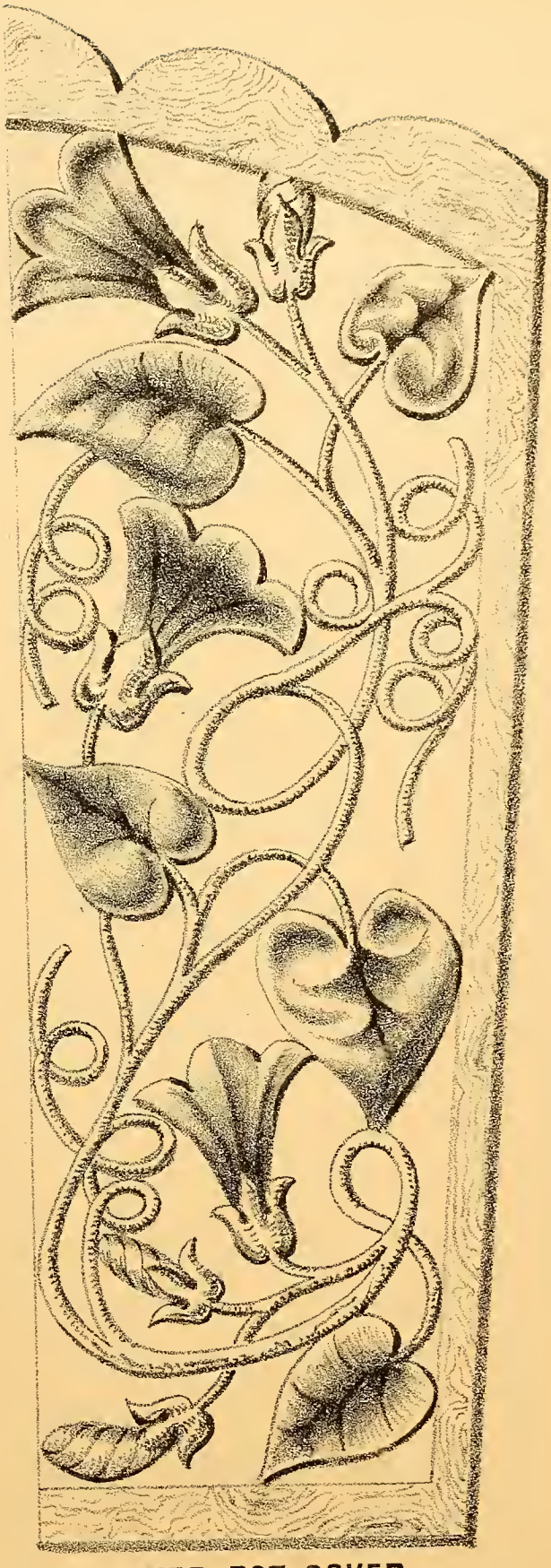


FLOWER POT COVER.
FIG. 34.

FLOWER POT COVER.
FIG. 35.



FLOWER POT COVER.
FIG. 36.



FLOWER POT COVER.
FIG. 37.

HANGING BOOK SHELVES.
FIG. 38.

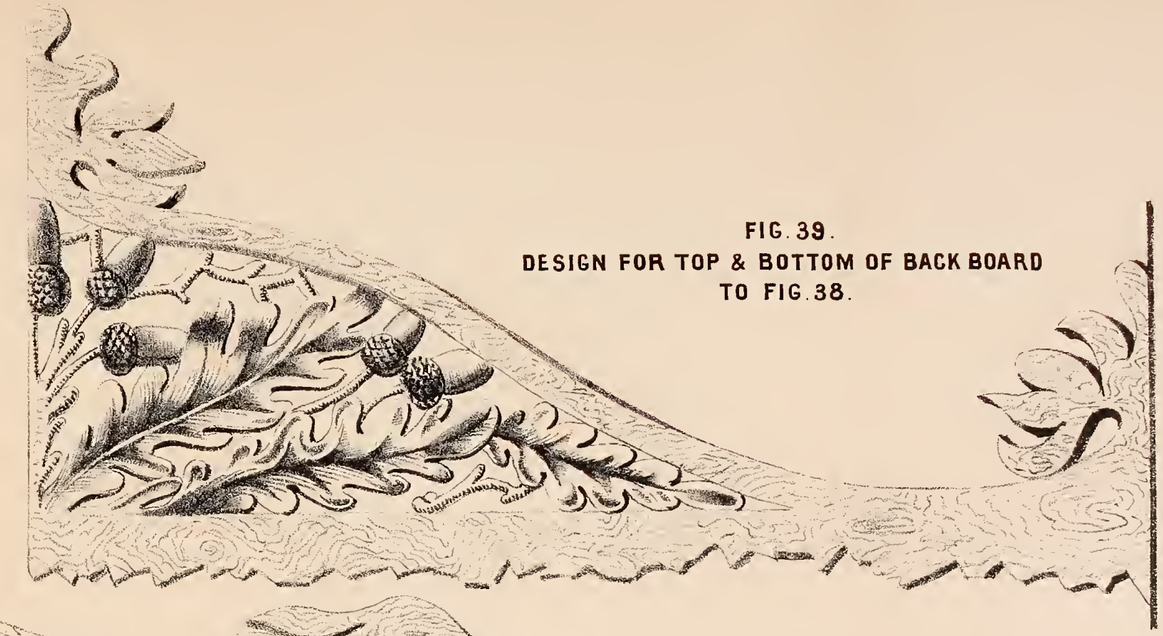


FIG. 39.
DESIGN FOR TOP & BOTTOM OF BACK BOARD
TO FIG. 38.

FIG 40. **PAPER KNIFE.**

FIG 41.

TABLE MAT WITH CENTRE LEFT SOLID
OR PICTURE FRAME.

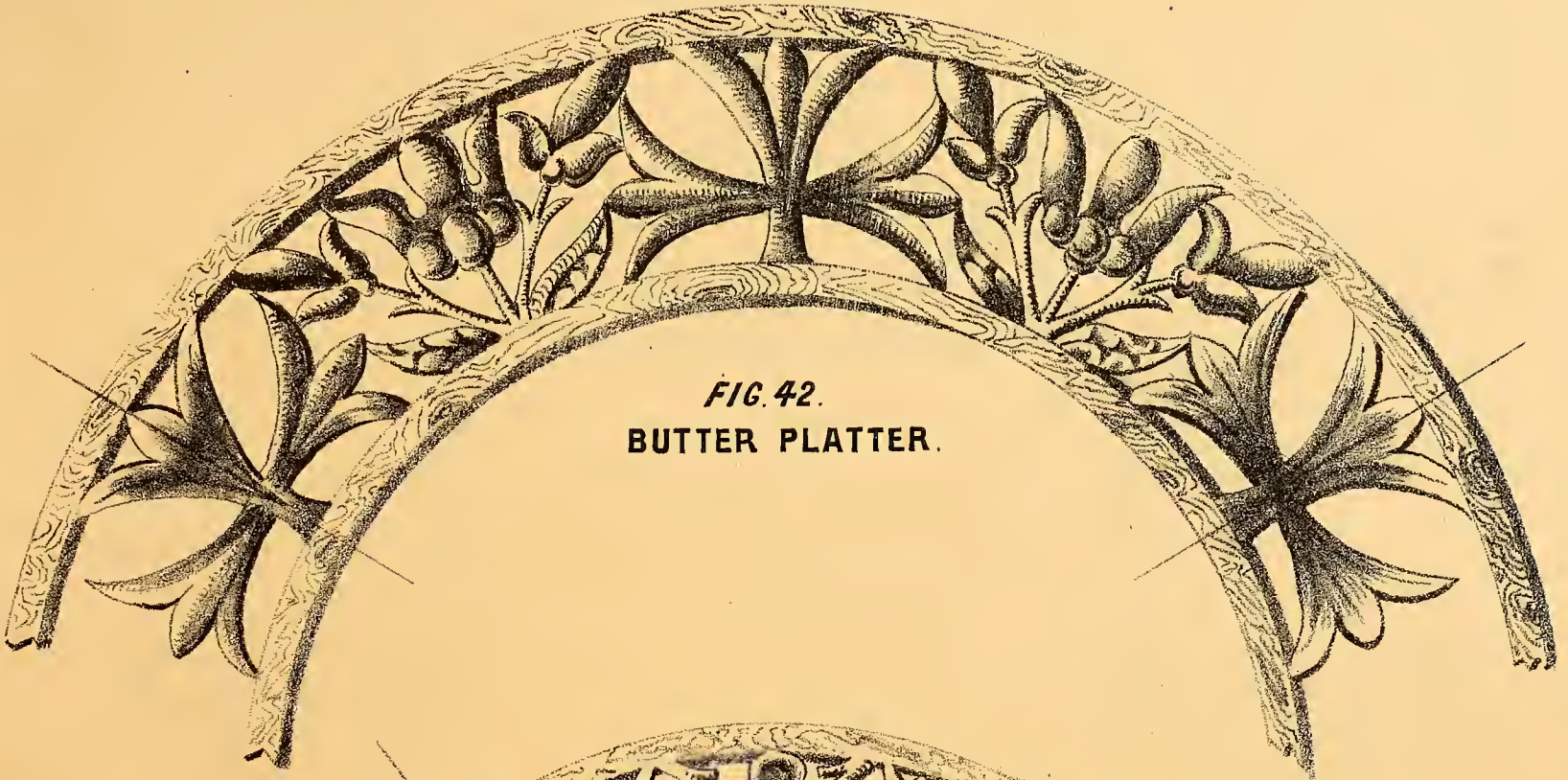


FIG. 42.
BUTTER PLATTER.

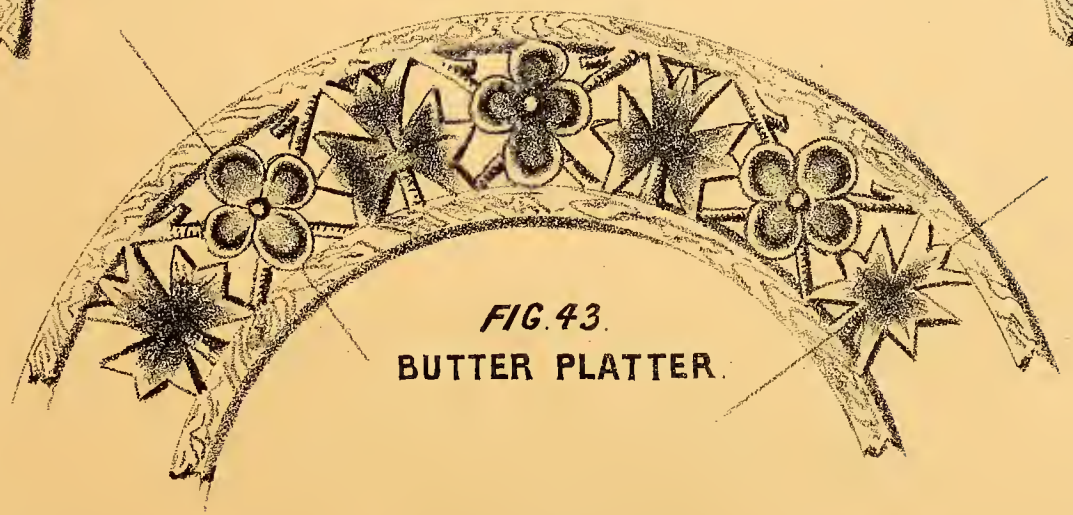


FIG. 43.
BUTTER PLATTER.

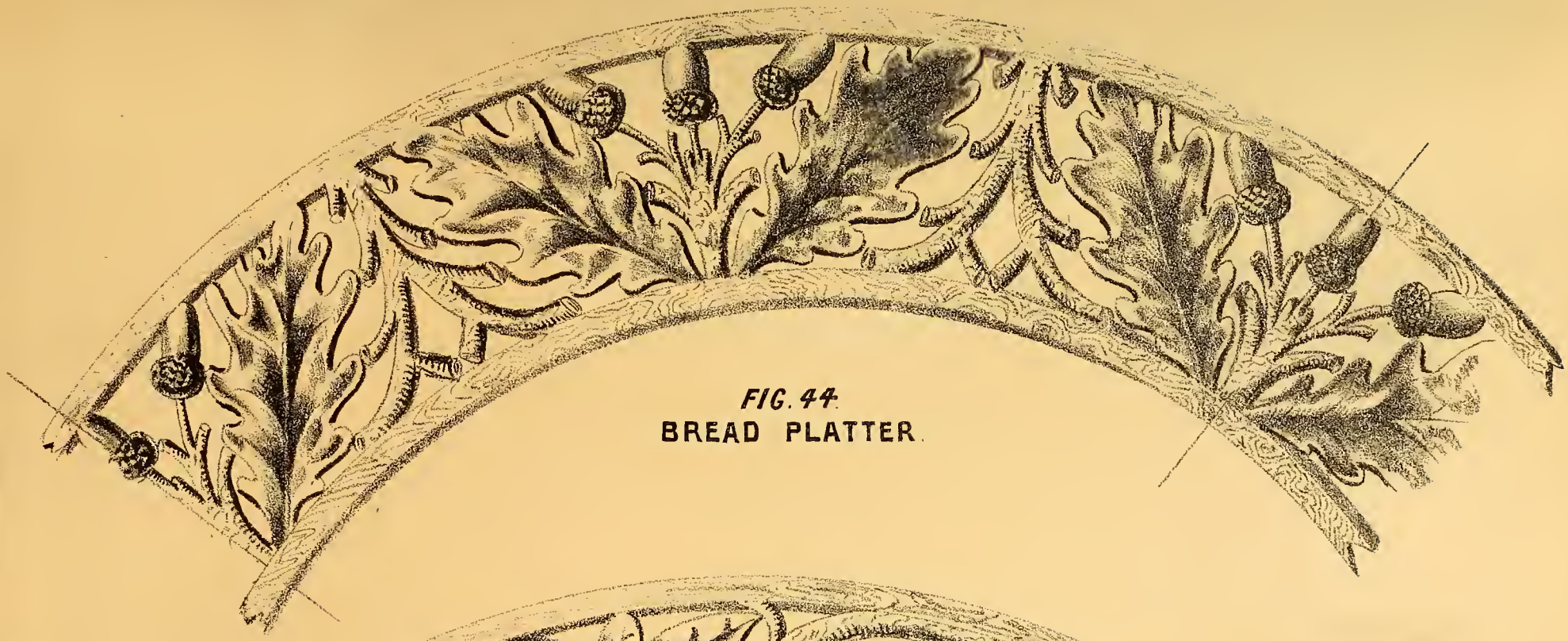


FIG. 44.
BREAD PLATTER.

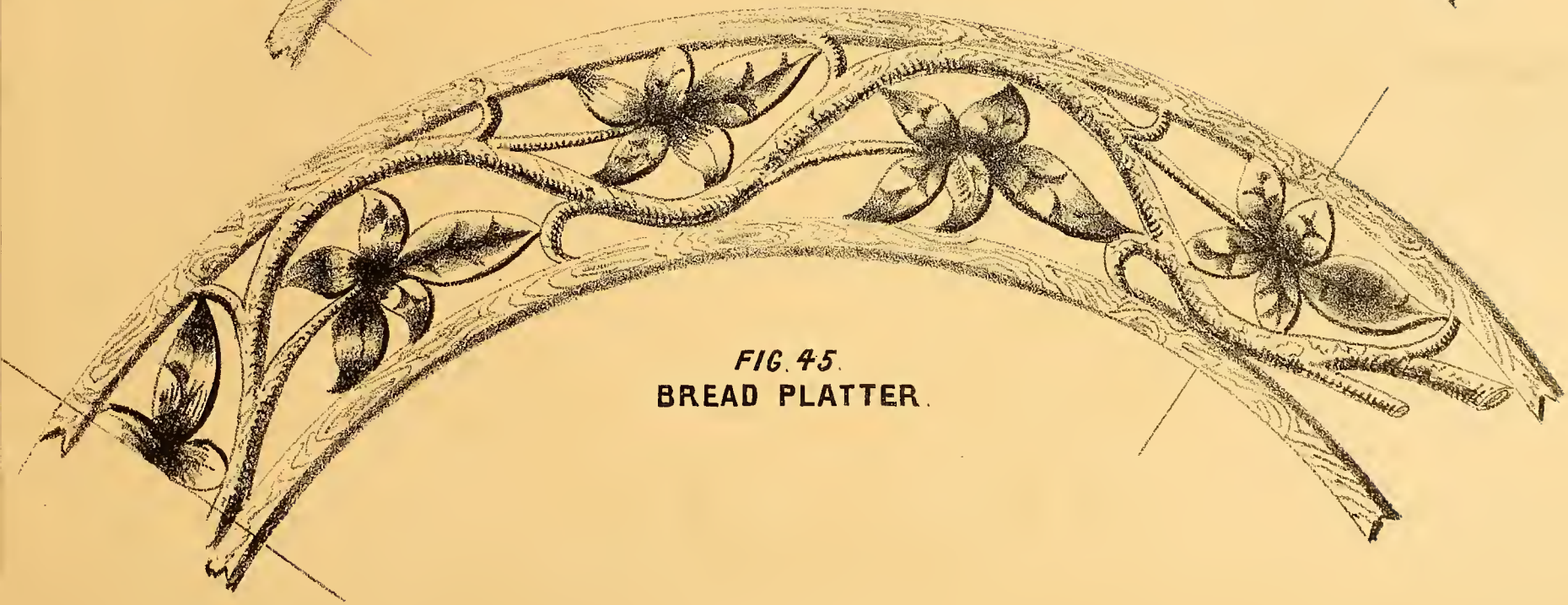


FIG. 45.
BREAD PLATTER.

FIG. 46.
BRACKET.

FIG. 47.
CORNER BRACKET.

PAPER KNIFE. *FIG. 48.*

FIG. 49.

FIG. 50.

BOOK SIDE. *FIG. 52.*

BRACKET.

SHEWING CARVED FRET WORK

FIG. 53.

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4 MORNING PRAYER.

¶ *Then likewise he shall say,*

O Lord, open thou our lips.

Answer. And our mouth shall shew forth thy praise.

Priest. O God, make speed to save us.

Answer. O Lord, make haste to help us.

¶ *Here all standing up, the Priest shall say,*

Glory be to the Father, and to the Son: and to the Holy Ghost;

Answer. As it was in the beginning, is now, and ever shall be: world without end. Amen.

Priest. Praise ye the Lord.

Answer. The Lord's Name be praised.

¶ *Then shall be said or sung this Psalm following: except on* Easter-Day, *upon which another Anthem is appointed;* [Printed before the Proper Psalms on Easter-Day, Page 136,] *and on the Nineteenth day of every Month it is not to be read here, but in the ordinary Course of the Psalms.*

Venite, exultemus Domino. Psalm 95.

COME, let us sing unto the Lord: let us heartily rejoice in the strength of our salvation.

Let us come before his presence with thanksgiving: and shew ourselves glad in him with Psalms.

For the Lord is a great God: and a great King above all gods.

In his hand are all the corners of the earth: and the strength of the hills is his also.

The sea is his, and he made it: and his hands prepared the dry land.

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GOOD-FRIDAY. THE PSALMS. 143

19 But mine enemies live, and are mighty : and they that hate me wrongfully are many in number.
20 They also that reward evil for good are against me : because I follow the thing that good is.
21 Forsake me not, O Lord my God : be not thou far from me.
22 Haste thee to help me : O Lord God of my salvation.

For Continuation of the Service, see Page 158.

Good-Friday.

PSALM 22. *Deus, Deus meus.*

MY God, my God, look upon me; why hast thou forsaken me : and art so far from my health, and from the words of my complaint?
2 O my God, I cry in the day-time, but thou hearest not : and in the night-season also I take no rest.
3 And thou continuest holy : O thou worship of Israel.
4 Our fathers hoped in thee : they trusted in thee, and thou didst deliver them.
5 They called upon thee, and were holpen : they put their trust in thee, and were not confounded.
6 But as for me, I am a worm, and no man : a very scorn of men, and the out-east of the people.
7 All they that see me laugh me to scorn : they shoot out their lips, and shake their heads, saying,
8 He trusted in God, that he would deliver him : let him deliver him, if he will have him.

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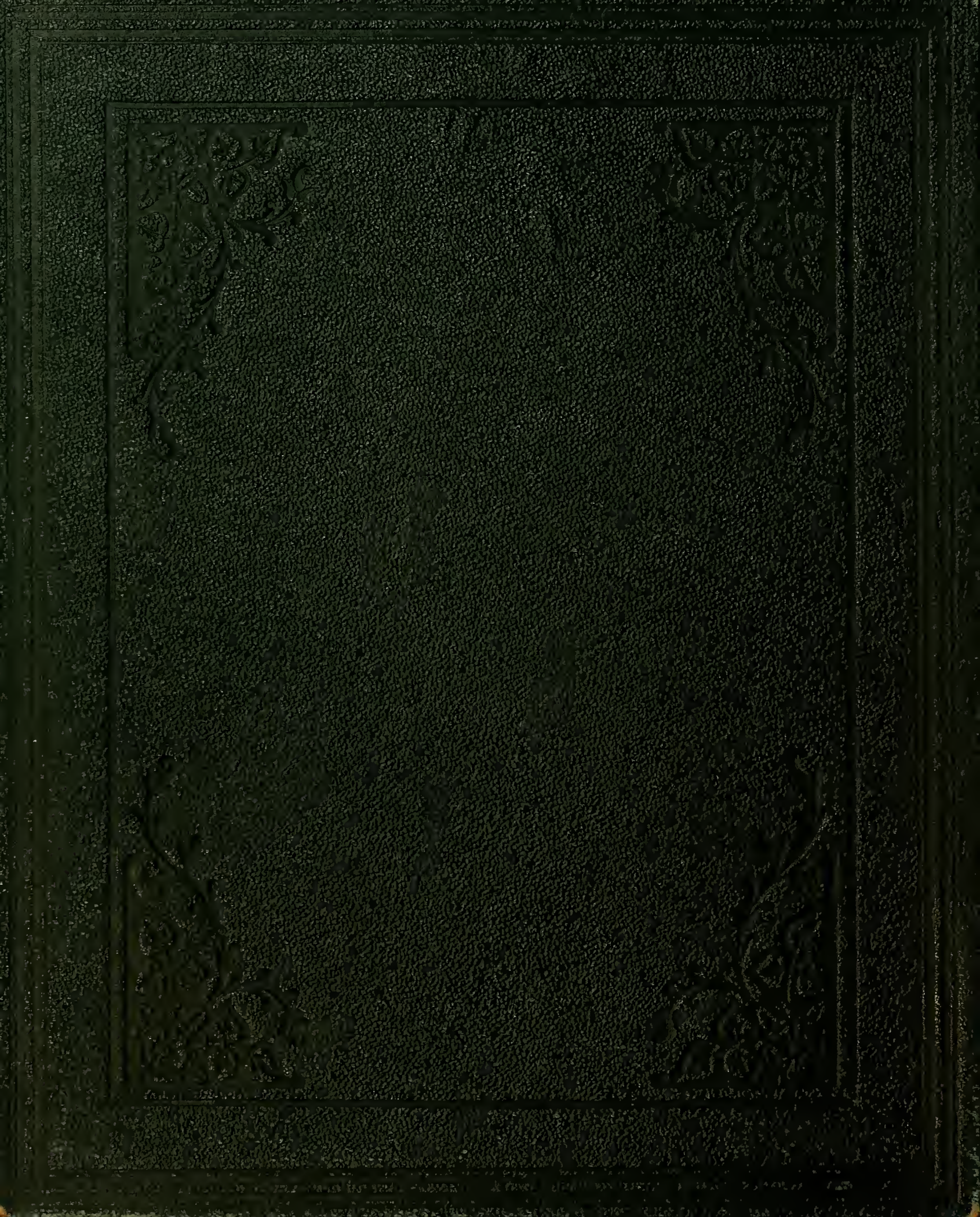
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